



TITLE:

歐文要旨

AUTHOR(S):

CITATION:

歐文要旨. 中國文學報 2006, 71: i-iv

ISSUE DATE:

2006-04

URL:

<https://doi.org/10.14989/177969>

RIGHT:

SUMMARIES
of
THE JOURNAL OF CHINESE LITERATURE
Volume LXXI
April, 2006
Edited by
Department of Chinese Language and Literature
Faculty of Letters
Kyôto University

A Study of Several Poets in the *Sui* Period 隋代
——“The *Jiang-nan* 江南 district is a sick and
feverish land.” How about Their Native Land?——

Naoe HARATA, Nanzan University

In the *Sui* Period, there were many poets, but most of their works no longer exist. However, if we investigate carefully the poetry of those works that still remain, we can find out some interesting things. For example, *Sun Wan-shou* 孫萬壽, a poet included in the *Sui Shu* 隋書 *Wenxue Zhuan* 文學傳, though he has been an obscure poet for a long time, in fact, was one of the remarkable poets on the day. His most important poem is “*Yuan Shu Jiang-nan Ji Jing-yi Qin-you Shi* 遠戍江南寄京邑親友詩.” In this poem, he complains of his ill fate of being relegated to the *Jiang-nan* district. An examination of his poetry reveals reasons why he was placed in such a bad situation.

Among *Sun*'s works, there are some poems which express his impressions when he traveled to his native land after many years. *Yuan Xing-gong*'s 元行恭 poem “*Guo Gu-zhai Shi* 過故宅詩,” and *Jiang Zong*'s 江總 poem “*Nan Huan Cao-shi-zhai Shi* 南還草市宅詩” also reveal important aspects of the period, just as in *Sun*'s poems. By reading their works we can discover what

the characteristic features of the *Sui* Period were.

Shao Yong 邵雍 and Taoism

——On the poem ‘25th’, *yi yun he zuo cang*
Wu Chuan-zheng *si cheng jian zeng*’——

Hiroyuki MORI

Shao Yong is not only a Confucian, but also a Taoist. Although he admires Confucius, he pursues the concept of *Neidan*, which means the training of mind and body in Taoism. The purpose of this thesis is to reveal Shao Yong as a Taoist by analyzing the poem ‘25th’ of Shao Yong. Since Shao Yong is deeply influenced by Bai Ju-yi 白居易, this report will also refer to the relation between Shao Yong and Bai Ju-yi.

Huang Zunxian 黃遵憲 and Japanese Han-Poetry 日本漢詩

Cai Yi, Nanzan University

From 1877 to 1882, for four years, while carrying out his diplomatic mission of the Qing dynasty 清朝 in Japan, Huang Zunxian 黃遵憲 was involved in Japanese Han-Poetry 日本漢詩. To write his two books, “History of Japan” 日本國志 and “Stories of Japan” 日本雜事詩, he became familiar with the evolution of Japanese Han-Poetry and its status. The first chapter of this paper reveals the overall view that Huang Zunxian had about Japanese Han-Poetry.

As the first Chinese intellectual to visit Japan after the period of Edo 江戸 which had a closing-door policy, Huang Zunxian was very well received in Japan. Being a respectful poet from China, he gave guidance to Han-poets of Meiji 明治 time and wrote commentaries about the success as well as the failure of Han-poetry in Japan. The second chapter of this paper illustrates how Huang Zunxian was actively involved in the Han-poetry of the Meiji time.

During the late-Qing dynasty, Huang Zunxian was a forerunner of the poet-

ry revolution 詩界革命. Unnoticed but phenomenal, he tried to introduce western concepts and vocabularies in composing classic Chinese poems, which was quite likely influenced by the movement of poetry civilization 文明開化新詩 during Japan's Meiji time. This feedback 逆向反饋 phenomenon of in the Han-poetry exchange between China and Japan, as rare as a teacher was enlightened by his students, is the focus of the third chapter of this paper.

The Narrative of University from the Perspective of Literary History

Chen Pingyuan, Peking University

The relationship between literary production and the education system is very close. Between modern universities in China and 20th century Chinese literature, there also exists a close connection.

As to the positive interaction of university and literature, the central points we are considering in this paper are how the literary image of “campus life” has reflected the change of thought in that time, how it has enriched present actual campus life, and how this image has determined the direction of university development towards the future.

We will consider these subjects under the following three headings. First, we will as examples take “*Wei Cheng (Fortress Besieged)* 圍城”, in which Qian Zhongshu 錢鍾書 described “San-lu University 三閩大學”, and “*Wei-yang ge* 未央歌”, in which Lu Qiao 鹿橋 drew an image of “Southwest Associated University 西南聯合大學”, as a means of investigating two different types of university images during the Sino-Japanese war. Secondly, “Yu Yongze 余永澤” in Yang Mo 楊沫’s “*Qing chun zhi ge (Song of Youth)* 青春之歌” had received much criticism in the 1950’s-60’s cultural context. In contrast, “*Fu-xuan san-hua* 負暄三話”, written by Zhang Zhongxing 張中行, who is the model of “Yu Yongze 余永澤”, earned a favorable reception during the 1980’s-90’s. That is to say, we will discuss a shift of ideology, as well as a change of university image. Thirdly, after Peking University’s 100th anniversary, many “traditional university stories” appeared. Here we notice that the university images portrayed in such stories are not only rife with nostalgia, but also aim to consider new constructions of university history and intellectual atmosphere.

REVIEWS:

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